

A Semi-Monthly
SUMMARY
of World-Wide
Motion Picture
NEWS

THE CANADIAN MOTION PICTURE EXHIBITOR

Official Organ
of the
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THEATRES
ASSOCIATION

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Famous Keeps MGM's Product

Elgin, Ottawa 20th Cent'y House, in Gala Premiere

Pascal Takes Bow At Canadian Debut of "Major Barbara"

Ottawa—The Elgin theatre, Ottawa house of Twentieth Century Theatres, was the scene on September 11th of one of the most brilliant openings in the capital city's history. The occasion was the Canadian premiere of George Bernard Shaw's "Major Barbara" as a motion picture.

So great was the demand for invitations to the premiere from local citizens and personages in Ottawa for war purposes that the audience barely had breathing room. Guests had a hard time getting through the crowds that clogged the vicinity of the theatre.

Gabriel Pascal, famed world film figure and producer of "Major Barbara," was called upon to present himself to the audience. He was introduced with a witty speech by Leonard W. Brockington, K.C., former Chairman of the Board of Governors of the Canadian

(Continued on Page 2)

Grierson's Service Term Extended

John Grierson, chairman of the National Film Board, had his term of office extended for another three months, according to an announcement from the Department of National War Services.

Grierson was brought to Canada from an executive position in the British film industry several years ago. He has been in charge of all film activities of the Dominion government for a few years, his term having been extended several times.

Lieut. Allen Busy

Lieutenant Gurston Allen of the C.O.T.C., son of Jule Allen, is chairman of the War Efforts Committee of the Canadian Jewish Congress.

Under Lieutenant Allen's supervision the Committee has furnished all camp messes in Military District No. 2.

Fitzgibbons-Connors Ink Deal For Leo's 1941-2 Outlets in Dominion

It has been officially announced that Metro's 1941-42 product has been secured by the Famous Players Canadian Corporation. J. J. Fitzgibbons, president of that organization, signed the deal on Saturday, September 6th with Tom Connors, General Sales Manager of Metro-Goldwyn-Mayer.

Gould Tries Finny Shenanigans

Ted Gould of Regal almost started an international incident the other week-end at Arthur Gottlieb's Quebec fishing lodge.

Brother Gottlieb throws these occasional good-will gatherings. Boys from both sides of the undefended border swap tales, toasts and tangle with the finny tenants. In the Canadian delegation were Gould, Abe Cass, Wolfe Cohen and Dave Coplan.

Gould hooked a big bass. "Four pounds," said Ted. "More like three," corrected the boys. "No," persisted Ted. "Yes," insisted the boys. They wagered. The boys were right. Mr. G. was somewhat short of fish.

Mr. Gould bedded his fish down. A while went by devoted to other topics. Then the big bass man joined the group again and brought the talk back to his catch. He demanded a recount—and got it.

The bass weighed more this time. But not enough. Mr. Gould was more than disappointed. He was greatly puzzled. He jerked the bass. Out of its mouth rolled the revelation of his perfidy—a big pebble. But apparently not big enough. It had been sneaked in by the sleight-of-hand Mr. Gould.

First he ran out of fish. Then out of stone. But not out of nerve. He just laughed. For that matter, so did everybody. All in fun.

The disposition of the MGM product in Canada for the coming year has been a much discussed question in exhibitor circles since it became known that the current contract had not long to go. The Famous-Metro deal took many by surprise.

The exceptions to Famous preference extend to four cities, Hamilton, Moncton, London and Toronto, where earlier arrangements covering first runs will continue. These include Loew's, London, and Loew's and Uptown, Toronto.

Trade Observes Reconsecration

Canada's motion picture theatres have joined whole-heartedly in Reconsecration Week, which is being marked between September 10th and 17th as part of the Win-the-War effort. The observance was proclaimed by Premier King on the occasion of the third anniversary of the Dominion's participation in the war for freedom.

Throughout the land lobbies, fronts, screens and marquees serve to honor the men in uniform and give expression to the country's determination to stand behind the soldiers and the cause. A seven-minute short, "Song of Liberty" (Continued on Page 2)

Roth New Supervisor

Syd Roth, partner of Jake Smith in the Kum-C and Revue theatres, Toronto, has become a supervisor with 20th Century Theatres. Roth will handle, besides his own theatres, the Brock, Kenwood, and Astor. The latter house will be added to the 20th Century string on April 1st, 1942.

Shows Foil Hitler's Plots & Plans Haul in Heaps of Pots & Pans

The theatre's aluminum collection, which was carried on in conjunction with the Dominion-wide Aluminum Drive, added tremendous piles to the general heap of that much-sought metal. Theatres from coast to coast reported an enthusiastic response to the offer of gratis shows for discarded utensils.

Chatham, for instance, pulled in 3365 pieces and the town took great pride in the score. Photographers from the Chatham Daily News and the Windsor Star recorded the haul. Two Kitchener theatres got 1200 of the assorted kitchenware out of 1,000 kids and the Village, Toronto, took 400 from 650 customers.

Small town collections were especially large. In many places the

free reelage unwound for standing room only. Everyone connected with the theatres handed their services over on a plate. Local merchants provided the trucks that took the aluminum away and Boy Scouts helped the loading.

The aluminum collection, scheduled for September 5th and 6th, was allowed to continue wherever results made that worth while. A number of theatres followed the original matinee with another on the next Saturday.

Drive officials expressed themselves as being highly pleased with the results. An idea of the theatres' contribution to the drive may be gathered from the fact that there are 270,000 seats in Ontario alone and these were mostly filled.

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Gala Premiere At Elgin, Ottawa

(Continued from Page 1)

ian Broadcasting Corporation and now special war-time assistant to the Prime Minister. Pascal received a great reception.

The proceeds were turned over to the Women's Auxiliary of the Merchant Seamen's Fund. A congratulatory telegram was read from the Princess Alice.

Present from Toronto for the event were Nat A. Taylor, General Manager of Twentieth Century Theatres; Raoul Auerbach, manager of Twentieth Century Theatres; Sam Glazer, Canadian General Manager of United Artists, and Mr. Jeffery, Toronto Sales Manager. Marion Baldwin of the New York office of United Artists took in the proceedings.

The glittering sendoff seems to guarantee "Major Barbara" an indefinite run at the Elgin.

Reconsecration

(Continued from Page 1.)

erty" is part of the regular program and all newsreels have shots of Canada busy at her task of aiding the allies.

Famous Players lobbies are displaying copies of the proclamation. The military forces everywhere have shown a willingness to join in any celebration of the occasion and many live-wire managers took advantage of this.

Civic officials and service organizations joined in and quite often the local theatre became the centre of the town's expression of loyalty.

J. J. Fitzgibbons and his assistants of the Canadian Motion Picture War Efforts Committee called upon the industry for a powerful response—and got it.

DeMille Speaks

Cecil B. DeMille, whose spectacular productions have stimulated the movie business for several decades, gets off some interesting ideas on business, movie and otherwise. His thoughts cover showmanship inside the industry and out. Read what he says:

The show business is a much vaster and more important institution than most people give it credit for.

It extends far beyond the motion picture industry, which happens to be among the largest industries of the nation; beyond the stage, the radio, and the circus. It permeates almost every aspect of life in the world today.

This is the age of showmanship—in business, in government, in diplomacy, even in war. And today the great democracies of the world need good showmen—honest, intelligent, patriotic showmen.

I don't suppose the average businessman ever thinks of himself as being in the show business, but if he isn't, then I'm not a businessman. And I can assure you, every major motion picture project, like the Technicolor sea saga, "Reap the Wild Wind," which I now have before the cameras, is big business.

* * * * *

The biggest show on earth today is the news of the day, and the price of admission to the gallery seats is the price of your daily newspaper. The front page is the feature attraction, and the motion picture section is the Wild West Show.

Of course, the Hollywood brand of showmanship can become a little bizarre at times. Once, I remember, an ingenious press agent sent all the way to Egypt to have the title of a certain picture emblazoned on the pyramids. Not long ago, another press agent arranged to have the star of his picture hypnotized on the set—then invited the press out to see how he'd take it.

But clever exploitation ideas have helped to sell many a picture—and to cement many a profile in the forecourts of Time. And if you think Hollywood exploitation methods are somewhat extreme, let me call your attention to some straight business merchandising.

Skywriting, for instance. That, gentlemen of the business world, was your idea.

So were the "human flies" of a few years ago, climbing up the faces of tall buildings that had offices for rent.

So were the channel swimmers, the flagpole sitters, and "Big Butch," a real fly, painted gold by a large fly spray corporation. "Big Butch" was unleashed in Jersey City with a \$1,000 reward to any lucky householder who could bring him down. And I'll bet he sold a

lot of fly spray, too.

* * * * *

There was once a producer-director of motion pictures who for a time was called "the bathtub king." The reason for the title was the lavishness of the bathing scenes in some of his pictures.

While those bathing scenes did much to sell the pictures themselves, the plumbing industry credits them with establishing the tile bathroom as a national institution.

And I believe the screen sets most of today's feminine styles. That affects not only the whole garment industry, but the leather goods business, the fur business, the cosmetics manufacturers, and the hairdressers.

You know, when a picture that's supposed to take place in the Winter time is made in the Spring time, the styles in that picture can't be last Winter's styles. They have to be next Winter's styles.

That's why we all employ leading designers, and that's why many great business houses send scouts to cover our previews.

It used to be that trade followed the flag. Today it follows the screen. And with international greed causing most of the trouble in the world, some flags try to follow trade.

* * * * *

The point is that business needs motion pictures, motion pictures need business, and Democracy needs all of us.

We believe in Democracy, and it's up to us—as showmen—to see that Democracy continues to believe in itself.

Today every upright business man in this hemisphere is engaged in a holy crusade.

Now we have to sell more than our own merchandise. We have to sell liberty all over again. We have to resell the principles of free and honest enterprise, of tolerance, and of good will.

We have to resell work, and honor, and courage.

We have to safeguard our free speech and our free press.

We have to sell national security.

That's why, in the past five years, I've turned away from ancient history in my picture-making leaving the periods of "The Ten Commandments," "The King of Kings," "The Crusades" and "Cleopatra" for our own American epoch, and pictures like "The Plainsman," "The Buccaneer," "Union Pacific" and "Reap the Wild Wind."

* * * * *

This country, for instance, is founded upon a great maritime tradition, which now it is in danger of forgetting. If "Reap the Wild Wind" can re-stimulate pride in that tradition, besides providing

(Continued on Page 6)

Movie Dedicated To Air Exiles

Toronto. — Warners introduced its newest air epic, "International Squadron," to Canada with a private showing for some of the most distinguished airmen in the Dominion today. The film is dedicated to the Royal Air Force and the allied exiles who serve with it. "To the men of the Royal Air Force," the opening words read, "and those exiled flyers who still fight for their homelands in England's skies."

Officers of the Royal Air Force, the Royal Canadian Air Force, the Royal Norwegian Air Force and other representative flyers expressed appreciation of the recognition given their struggle.

The picture points out the contribution of manpower made by exiled flyers from countries still under the Nazi yoke. The RAF is shown in bombing expeditions over Germany and the conquered Channel ports. These sequences were of particular interest to Wing Commander Dickens, one of those present. He was the leader of a flight of bombers which went into action eleven hours after war was declared.

"International Squadron" is the last movie made by James Stephenson, who died of a heart attack a few weeks ago in Hollywood. The actor, who was born in Selby, Yorkshire, England, had recently attained star status at Warners through his fine work with Bette Davis in "The Letter." He also starred in the splendid medical play, "Shining Victory."

Mobile Theatres

Three mobile movie setups for outdoor showings have been attached to the American Army and will entertain troops between training periods and mock war trials. They are gifts of the United Service Organizations.

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Big Boost for Short Subjects

A concentrated effort to sell short subjects to both theatre operators and audiences, on the basis of their individual merits instead of along with the feature pictures, will be launched by the major film companies next month. One of the principal objectives in the drive will be the elimination from all theatre marquees and screen trailers, the familiar line of "Also Selected Short Subjects," this line to be replaced by proper advertising and publicity on each outstanding short presented at the theatres.

From Hollywood reports come that the studio production heads are also lending new aid in the building of short subjects as theatre attractions with more top directors, producers, writers, and even some top stars assigned to short subjects in between feature work. One studio, M-G-M, reports a production budget in advance of last year by 20 per cent. Other increases in the money, men and materials to be allotted to making numerous shorts are impressive.

Publicity material on shorts is being specially prepared by home offices, picking from each reel one point on which managers may build an effective exploitation effort. Press books, display material, mats and newspaper campaigns are being prepared for distribution through exchanges. In many cases this is the first time in a long, long time, if ever, any such effort has been made in behalf of the short subjects.

"Institutional" campaigns on a national basis are also reported brewing in several shorts departments. M-G-M and Warners both tell of "very special" short subjects promotion schemes set for launching in September.

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On the Square

By HYE BOSSIN

Jack Karr, the Toronto Daily Star's film columnist, is vacationing out west . . . Laura Elston, radio screennotator for Vick's Vapor Rub, has been renewed and will be airing her cinema city chit-chat shortly. She has just returned from a several-week visit in Hollywood, where she was made thoroughly welcome by stars and studios . . . Rohama Siegel, Toronto maid who shared the writing credits for Gracie Fields' "We're Going To Be Rich," is now the secretary of Luella Parsons, Hearst syndicate scribe, known as "The First Lady of Hollywood."

* * * * *

Jack (Scotty) Johnson, On The Square for a long time in behalf of Filmart, has moved to Vancouver to manage the Music Box theatre, which he acquired in partnership a while ago. Good luck, lad . . . To the Imperial Bank on the corner: Will you get that dag-nab clock of your'n fixed? I'll have to get my tick-and-tin timepiece out of hock if you don't . . . EBA has extended its space on the 5th floor of the Hermant Building. The main offices remain on the 11th.

* * * * *

The only pheasants, some twenty of them, shown at the Canadian National Exhibition in the Ontario Government Building were borrowed from Frank Meyers prize flock of Golden and Silver breeds. Among them was Lady Amherst, a royal bird. Frank raises them on his lakeshore place at Bronte . . . Squire Harry Price of Beyond Weston has a glum look on his face. A dog got into his coops and killed 32 of his guinea-hens. Raising them is Harry's best fun.

* * * * *

Funniest short subject I've seen in a long time is the amateur film record that the Casino's Charlie Mackie has of his Muskoka vacation with Dick McBride . . . Eddie Wells of the MPDA was a lieutenant in the AEF during the last big tiff . . . Somer James, who left Premier Operating to join the merchant marine, was last heard from in Cardiff, Wales—as he was leaving on a Norwegian boat. Somer got there on a Greek boat which, having delivered the goods, was headed back to Montreal. Not for Somer.

* * * * *

Nearest thing to a theatrical gym in town is Art McColl's Milo A.C. on Adelaide St. McColl is a well-known vaudeville performer and other acts rehearse their routines there. Most any five o'clock you can find the editor getting a boxing lesson from the Casino's Murray Little, while Famous Player's Harry O'Connor looks on indifferently and Shea's Freddy Trebilcock makes blood-thirsty remarks . . . Jack Silverthorne, brother of O. J. of the Ontario Board of Censors, is now manager of the Classic, Stratford. Lou Rosefield, formerly of the Palace, Galt, followed him into the Westdale, Hamilton.

* * * * *

Art Arthur is writing the first of a new Paramount series, "Dr. Broadway," and Rod Cameron, another Canuck, will play the lead . . . Ned Sparks, they say, will take the comedy role in a forthcoming Michael Todd musical comedy . . . Norman Reilly Raine, Queen City scenarist, is one of the writers of Warners Canadian air opus, "Captain of the Clouds." Raine was in several services, including the air force, during the last war . . . David Manners, the star who got his training at Hart House, is retired on a desert ranch and just wrote a book called "Convenient Season."

* * * * *

Jerry Taube, son of Syd, the popular Vending Machine man, has joined the air force . . . Another whose quiet kindnesses to the boys in uniform deserve note is Sydney Herman, who has helped them often by solving their personal optical problems. . . . In "How Green is My Valley" Walter Pidgeon of St. John sings for the first time in films. He used to warble in operettas. They're praising the authentic reproduction of a Welsh village in the picture, which is the work of 20th Century-Fox's Art Director, Richard Day, another Canadian.

Ascap-Chains Feud Finished

The Ascap-network feud, which began at the first of the year, was finally settled. The battle cost both sides a great deal and affected advertisers, film studios and others caught between the chains and the composers.

The stoppage cost Ascap \$3,000,000 in royalties so far and will bring them a total of \$16,500,000 less than they would have gotten under the old agreement.

Happiest of all is Hollywood. Screen music has had to reach the public while still unfamiliar. Also the advantages of advance plugs for pictures as the source of the music was lost and could not be made up through any other medium. Picture producers have consistently demanded a new pact and the present one may owe them its existence.

Canadian radio was not affected by the fight but that did picture advertising little good, since the most-listened-to programs originate in the United States.

U. S. Exhibs KO Tax LaFollette Helps

The American motion picture industry has been successful in defeating the Senate Finance Committee's raising of the theatre admission tax to 15 per cent. The Senate rejected the suggested measure by a great majority.

American exhibitor organizations, aided by Senator Robert M. LaFollette, staged a powerful defence against the tax. Senator LaFollette called the rate "an inordinate burden" on theatres and said that it added difficulty to the recreational habits of the poorer classes.

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DIGEST of REVIEWS



COLUMBIA

HERE COMES MR. JORDAN

The amazing Robert Montgomery is still alternating between slick salon and tough ruffian roles. And he's still thoroughly at home in either. This time he plays an easy-going prizefighter in a shining celluloid lark about reincarnation.

Montgomery, flying to a fight, crashes. Edward Everett Horton, field man for the otherworld soul-collecting agency supervised by Claude Rains, in his eagerness to run up a big quota fast, snags Montgomery's soul before his physical frame expires. This is strictly a foul. They try to put the Bob of the shadows back into the Bob of substance but find that Jimmy Gleason, his manager, has had the casing cremated.

Montgomery, Rains and Horton go on a body-shopping tour but the picky Bob can't be satisfied. During the junket Bob, invisible to all but his otherworld buddies, helps justice, falls in love with Evelyn Keyes and wins a championship. How the mortal Miss Keyes and the spiritual Montgomery join their love is just one of the well-worked out answers.

This is probably the most entertaining fantasy in years. The story abounds in surprising turns and will keep the audience just far enough behind it all the way. What would ordinarily be an involved story is easily followed under the clean-cut direction of Alexander C. Hall. Also, to the credit of the writers, invisible man tricks of a scenic nature are not substituted for plot twists.

Shine up the ticket machine, fellow. There's a hard time ahead for it.

TWO LATINS FROM MANHATTAN

Here's a pert little musical that will lighten any bill. The much-plugged Jinx Falkenberg and capable Joan Woodbury play a couple of unwanted vocalists who usurp the contract of a Cuban team and make a hit. Joan Davis leads the laughs and some new fellow—we missed his name—appears infrequently to woo Woodbury.

WARNERS

INTERNATIONAL SQUADRON

This plane picture is without the technicolor and polish of the big-shot stuff but it makes that up in excitement and realistic background scenes. The plot is the veteran of a hundred such. But the neighborhood patrons won't mind this and it should do good district business.

Ronald Reagan is a lightheaded gadabout via air who ferries a bomber to avoid being sued by disappointed dames. Though James Stephenson, recently deceased, is billed big he plays in support. As a British officer and pal of Reagan, Stephenson hasn't much to do but portray the quiet, determined English character. But he gives the whole thing class.

Reagan joins the squadron and distinguishes himself after acting the heel. Olympe Bradna and Bill Lundigan serve well. Cliff Edwards seems forgotten in the excitement but pops up every so often to inject laughs.

FOX

SUN VALLEY SERENADE

A while back the trade was crying to get Sonja Henie off skates to put her back on her feet. Miss Henie's skating sequences were cut down but it didn't help much. Now, in this picture, she's back on blades in a big way and the result will be many a happy theatre hour for patron and exhibitor.

"Sun Valley Serenade" is her best effort to date and the country is responding. Henie's skating is sharper than ever, the production numbers around her exceed any previous efforts and the general show provides enough of varied entertainment to suit almost every taste. Glenn Miller and his orchestra play the crackerjack compositions of Mack Gordon and Harry Warren and John Payne, the romantic lead, sings them.

Milton Berle comes into his comedic own in this and Joan Davis, despite the damper on her hoydenish hub-bub, scores strongly. Lynn Bari sings and acts well and the Nicholas Brothers turn in a stint of unusual dancing.

Miss Henie is a refugee consigned to orchestra leader John Payne, who thought he was helping a child but, though dissatisfied, is compelled to carry on. In Sun Valley love sets in. This one is money in the bank.

WHAT HAPPENS AT NIGHT

A pleasant Terrytoon in which insects and animals indulge in a nocturnal concert. Nicely grotesque. Not highly humorous or slapsticky.

PARAMOUNT

NIGHT OF JANUARY 16TH

A well-done version of the old thriller. It starts slowly but picks up pace, thrills and chills as it moves toward the solution.

Ellen Drew is the girl accused of killing her boss and Robert Preston, nephew and heir, falls in love with her. The money has been swiped so both settle her innocence and the question of who got the plunder. They dug up Nils Asther for this one and the old-timer shapes up well.

It will do on anybody's double bill.

RKO

SIX GUN GOLD

A No. 1 double-bill western that will be big stuff for the lollipop custom. Tim Holt finds Leroy Mason posing as his brother, a marshall. The problem is to get a shipment of gold to the nearest bank. He does it with the aid of comedian Lee "Lasses" White and Ray Whitley, who sings two songs well. They capture the bad guys, too.

UNITED ARTISTS

INTERNATIONAL LADY

A well-mounted super-snooper saga popularly cast and occasionally thrilling. Ilona Massey is the German spy, Gene Lockhart helps her, George Brent of the FBI and Basil Rathbone of Scotland Yard compete to pinch her first. It's a tie that way but Brent wins her help and love. It has secret codes and music.

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PRC Increases Production List

Under the supervision of George Batcheller Producers Releasing Corporation is making the greatest production spurt in its history. One picture is in the cutting room, four are shooting and four are ready to go within a month.

Currently in the last stages of cutting is B. B. Ray's production of "Dangerous Lady," Neil Hamilton-June Storey co-starrer. The cast includes such personalities as Douglas Fowley, John Holland, Emmett Vogan, Evelyn Brent, Greta Granstedt, Clark Stockdale, Jack Mulhall, Kenneth Harlan, John Ince, gart and James Aubrey.

Before the cameras is Merrick-Alexander's "Professional Bride," P.R.C.'s first feature on the 41-42 schedule.

Jack La Rue, Kane Richmond, Mary Healy, and Iris Adrian are the top quartet in this film. You all remember La Rue's great work in "Paper Bullets"—hailed by critics from coast-to-coast as one of the standout performances of many months. Kane Richmond, starred in "Double Cross," returns to P.R.C. after leading roles in two 20th Century-Fox pictures, including "Last of the Duanes." Mary Healy, formerly under contract to 20th Century-Fox, makes her first picture away from that lot for Merrick-Alexander. Iris Adrian has been featured in "Back Door To Heaven," "One Third of a Nation," "Wild Geese Calling," and "Lady From Cheyenne."

"Tillie" Back

New York's Criterion theatre has revived "Tillie's Punctured Romance," the ancient silent comedy with the late Marie Dressler, Charlie Chaplin and the Keystone Kops.

Picture Pickups

By TAP KEYES

(Harland Rankin is owner of the Plaza, Tilbury, and manager of the Centre, Chatham. Harland, one of the province's top-ranking managers, is friendly, efficient and alive to all boxoffice possibilities. He has a sense of humor and a good memory—as witness these recollections.)

Harland Rankin Recalls:

Four years ago I picked up a chap outside the town of Tilbury. After driving a while I asked him if he ever attended the Plaza theatre. "Yes," he said. He went once a week, he explained—and spent the rest of the time at home picking slivers out of himself.

(We had old wooden seats then.)

One evening I noticed a mother holding her baby. She looked tired. The Boy Scout in me came out. I held the child to give the lady a rest. She was most appreciative. So much so that she slipped away, took a seat somewhere in the house and I had a baby on my hands for the rest of the show.

The baby wasn't too pleased with the arrangement. So I bribed it with an all-day sucker—which I shared.

One time a society lady was taken with a heart attack in the theatre. I put her in my car and rushed her home. I had to carry the patient into her house. The house had sixteen steps. My back needed chiropractic treatments for a week.

Another time a gentleman had the same thing happen to him. He was an out-of-towner visiting our local hardware merchant. Again I took the patient home. I got out of the car in front of the house, walked around it and got in beside him to ease his distress.

All of a sudden the car door opened and a beautiful lady threw her arms around me, saying, "Are you all right, dear?"

It was his wife. Was she surprised! And were we both embarrassed!

There was the night I was about to act as master of ceremonies for our amateur contest. I ripped my trousers. A frantic search revealed that the projectionist wore the same size as I do.

They needed pressing—but a hurried change and the day was saved.

Five years ago I visited Paris, France. Like other tourists I wanted to see one of the much-talked-about Paris shows. In one theatre I found an end seat, sat down for a moment, then thought I'd be more comfortable without my topcoat.

I stood up, removed it and sat down—on the floor with a bump! There was no seat. I landed ungraciously in the aisles, to the loud laughter of my fellow-patrons.

Several years ago, when picture G-men became popular, I got a presentation idea. I arranged for the house to be dark just before the picture was to begin. My idea was to slip backstage and shoot off a shotgun for effect as it opened.

I removed the bullets from the shells. The signal came. I pulled the trigger. When I came to the feature was half over.

Not being familiar with shotguns, I hadn't noticed that the barrel was plugged with mud!

This experience, I think, is the one I'll remember most often. I visited the local jail and the turnkey insisted I see everything, including the solitary confinement cell. He opened it and I was placed "in confinement."

My next-door neighbor was to be tried for murder. I carried on a conversation with him through a small hole in the steel door that separated the cells. Five minutes went by and the turnkey wasn't back. Ten, fifteen and thirty minutes passed—but no turnkey. By that time I was beginning to wonder what I was in for.

I was hot in my topcoat. The disinfectant penetrated my clothes. There was no place to sit down. Finally the turnkey came—and I never saw a more welcome man.

A good piece of comedy that didn't happen in a theatre—though I didn't think so at the time.

Graduation Day A La Show Biz

Readers of gossip columnists and theatre scribblers know of New York's famed juvenile junta of the early 1900's, Gus Edwards' group. In it were Walter Winchell, Eddie Cantor, George Jessel and other now-celebrated folk. Toronto, too, had such a kid crew.

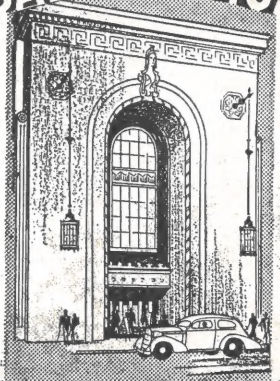
Teacher of the Queen City crowd was the late Harold Rich, father of Harold Rich, the well-known radio and show pianist. Among the imps ruled over by the elder Rich were Bea Lillie, Gene Lockhart and the Pickford children, Mary, Lottie and Jack.

Gene was quite an athlete. He won the cross-the-bay swim three times in succession in Toronto. It was years later that Gene, after a hard night of studying the Officers' Course at U of T, walked outside into the dawn—then walked inside again to write the words that became the lyrics of "The World is Waiting for the Sunrise."

Once the children were booked for a concert in a small-town. After the show the manager was found gone with the "take." Mr. Rich took no nonsense from them and they knew he'd be irate. So Bea, a hellion then as now, was chosen to transfer the bad news by telephone. She phoned Mr. Rich.

"Stranded, eh!" the teacher guffawed. "Now you can really call yourselves actors!"

for Theatre
Requirements
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Allied to Talk Film Rentals

Advance reservations to the Twelfth Allied Convention of exhibitors in Philadelphia have been broken all records. Present will be theatre men in every field. It is unlikely that many Canadian visitors will attend this purely American convention because of the current restrictions on exchange and travel.

The Allied findings will be studied with interest here, however. Problems common to both sides of the border will be discussed, such as gross income and film costs. U.S. statistics show that 36.6 per cent of the gross box office receipts for all theatres was paid for pictures last year. This despite the fact that the financial reports of the film companies show very good earnings.

Another burning issue is what many consider to be unfair trade practice, the withholding of product promised earlier for delivery.

20th Century Theatres And EBA List Grows

List of Exhibitors Booking Association Members As of September 1, 1941

Twentieth Century Theatres

Belleville—Capitol
Chatham—Centre
—Park
Cobourg—Capitol
Dunnville—Granada
Hamilton—Century
—Community
Kingston—Tivoli
Kitchener—Century
London—Centre
Napane—Granada
North Bay—Royal
Orillia—Opera House
—Geneva
Oshawa—Marks
Ottawa—Elgin
Port Hope—Capitol
Sarnia—Park
St. Catharines—Granada
St. Thomas—Granada
—Columbia

Sudbury—Regent
—Grand
Toronto—Aster*
—Bayview
—Broadview
—Brock
—Community
—Crown
—Kenwood
—Kum-C
—Midtown
—Oriole
—Revue
—Strand
Trenton—Century
Welland—Community
—Park
Windsor—Vanity

Buying & Booking Members Only

Calendonia—Regent
Cardinal—Savoy
Creighton Mines—Regent
Gananoque—Delaney
Gravenhurst—Muskoka
Hanover—Paramount
Hawkesbury—Ottawan
Levack—Rio
Orangeville—Uptown
Ottawa—Somerset
Paris—Capitol
Pembroke—Centre
Peterboro—Centre
Port Elgin—Elgin
St. Catharines—Centre
Sturgeon Falls—Regent
Sudbury—Rio
Tilbury—Plaza
Toronto—Ace
—Avalon
—Bonita
—Broadway
—Circle
—Crescent
—Embassy
—Manor
—Odeon
—Pape
—Royal

Tweed—Victoria
Warton—Berford
* As of April 15th, 1942.

Runyon Joins RKO as Producer

Hollywood. — Damon Runyon, prolific writer and probably America's best interpreter of the human side of everyday life, has accepted a producer's birth with RKO.

Hollywood has made fourteen pictures from Runyon stories, all moneymakers, and each has left a warm glow of memory with picture patrons. Each studio has made one or more—but RKO. That studio consistently passed up the golden eggs but ended with hiring the goose.

Runyon writes with whim and vigor. His innate kindness tempers all his work. He has the advantage of having a great affection for the motion picture medium and has probably penned the most-quoted tributes to it.

Most picture fans are newspaper and magazine readers rather than book digesters. Runyon, with the tremendous following he has in his syndicated column and his Collier's stories, has a vast and friendly audience waiting for his first work.

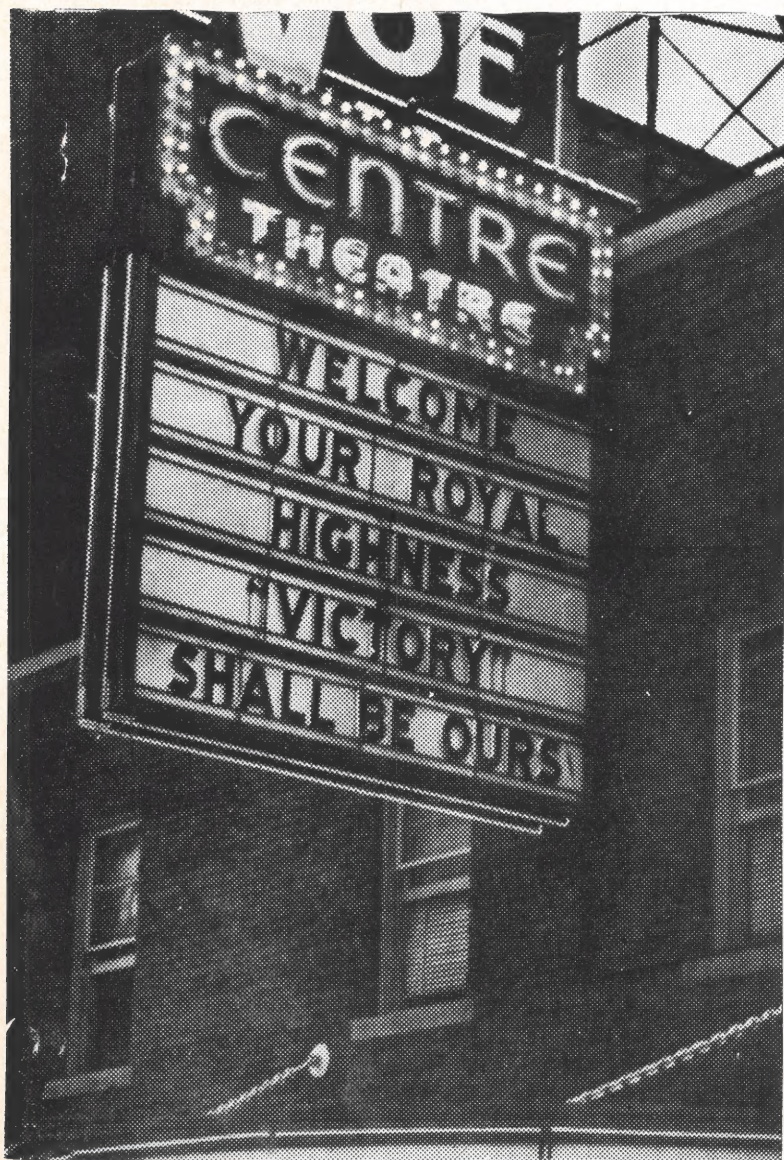
DeMille Speaks

(Continued from Page 2)

the dramatic entertainment which is the chief reason for the existence of the motion picture industry, it will have served a worthwhile purpose.

I believe that by turning the consciousness of the American people inward upon the first principles of Americanism, recalling to them courageous stories of their fathers, it is possible to help dispel the confusion resulting from the conflict of so many present-day doctrines, and point the way to the American destiny.

Not that it lies with any film



The Centre Theatre entered into prevailing spirit of the day when H.R.H. the Duke of Kent visited London, Ontario, as this picture of the marquee clearly shows.

Esquire Offers Anzac Epic

The dashing Australian soldier is at last glorified on the screen. In the new fall release of Esquire Films, "40,000 Horsemen" will bring to movie audiences the glorious exploits of the Anzacs in the Palestine desert.

In scenes that are magnificently thrilling it recreates the immortal heroism of the dashing Aussies during a portion of the last war and romance stirring through the love affair of a young soldier and a beautiful girl living in a desert outpost.

Charles Chauvel, who directed, is the discoverer of Errol Flynn.

CINEMA BUNS *By Frank Filman***The Newsboy**

The newsboy—what a lad he is for working with a will, and bravely putting up a front when everything goes ill, and dashing in with new intent to keep on trying still—the newsboy.

And how he rises with the dawn, when dawns are grey and chill, and trembles with an eagerness, his duties to fulfil, and how his cries, e'er you arise, come piping far and shrill—the newsboy.

When night has settled o'er he earth and by your fire you rest, you hear him calling, calling still, with endless zeal and zest; he comes and goes without complaint, and does his level best—the newsboy.

There is a moral in his ways for men sedate to read, a lesson that the wisest heads may profitably heed; he meets unflinchingly life's test, where'er its way may lead—the newsboy.

And somewhere in the Father's heart I think a corner lies, and somewhere there's a kindly Judge afar off in the skies, for that wee, stalwart citizen with eager friendly eyes—the newsboy.

St. Louis Times.

Somebody said it couldn't be done;

But he, with a chuckle, replied
That maybe it couldn't, but he
would be one

That wouldn't say so 'til he
tried.

So he buckled right in

With a trace of a grin on his
face—

If he worried, he didn't show it.

For he started to sing,

As he tackled the thing

That couldn't be done, but he did
it.

—Selected.

* * * * *

One of those professional human flies was climbing up the side of a building when he discovered that, two storeys below him, was a man doing the same thing. The man was drunk.

The human fly carried a parachute just in case. Having had the edge taken off his act by the drunk, he decided to outshine him. He got to the top and parachuted down. As he jumped the drunk was climbing onto the roof.

As the human fly floated down he heard a shout from the crowd. Not to be outdone, the drunk had jumped. And without artificial aid.

As he passed the human fly he shouted: "Sissy!"

* * * * *

When war was declared a British outpost in Africa got this wire: "Arrest all enemy aliens."

Several hours later the War Office got this reply: "We have arrested two Germans, three Frenchmen, one Swede, one Bulgarian. Who are we at war with?"

* * * * *

BOOST

Boost your city, boost your friend,
Boost the meetings you attend;
Boost the street on which you're
dwelling,

Boost the goods that you are
selling.

Boost the people 'round about you
They can get along without you,
But success will quicker find them.
Boost for every forward movement.
Boost for every new improvement;
Boost the man for whom you labor,
Boost the stranger and the
neighbor.

Cease to be a chronic knocker,
Cease to be a progress blocker;
If you'd make conditions better,
Boost right to the final letter.

—Selected

* * * * *

I might have praised him
yesterday,

But now he cannot hear,
And I that had no word to say,
Send roses to his bier.

Time was I might have cheered his
life,

When warm in him was breath,
But I that failed him in the strife
Now beautify his death.

Oh, how much longer must I live,
Before I cease to wait

The roses of my love to give
Until it is too late?

—Anon.

Wanger Wings to Britain for Film

Walter Wanger will be the first American motion picture producer to go to England since the beginning of the war, when he flies to London late this month to check the progress of his production unit now working on "The Eagle Squadron." The picture, which is an Argosy production, has been before the cameras since August 20, under the direction of Ernest Schoedsack of Hollywood and Harry Watts of London.

"The Eagle Squadron," which is being filmed under the supervision of Merian C. Cooper, flying ace of World War 1 and now in the American army, will be in production for several months before it is completed at the Wanger studios in Hollywood.

Wanger stated that he expects to spend several weeks with his company in England, since it is his aim to bring to the American screen a feature film which presents a true picture of how warfare above the clouds really looks.

Japan isn't nearly so sure now that intimidation is the sincerest form of flattery.

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WE CAN BOTH WIN!



There doesn't have to be a loser!

When business is good, there's enough for everybody. Good pictures are what make business good. The producer of good pictures deserves an investment return that the exhibitor should be glad to pay.

The partnership trust between the man who makes hits and the man who shows them should preclude the desire on the part of either to prosper at the expense of the other.

The exhibitor who underpays for fine pictures that bring him good profit is committing a business folly against his own theatre. If he wants to stay in business next month he'll need worthy product as badly as he needs it today.

But where will he get it, if he stifles creative incentive at its source? No producer who is human is going to continue to make great pictures at the cost of financial disaster to himself.

The producer who conscientiously holds up his end of the partnership with exhibitors, doesn't hastily whip up mediocre ingredients with the wish-

ful thought that by some miracle a "sleeper" will be born.

The producer who is worth dealing with at all gets the best value money can buy in script, stars and finished production. He gives the exhibitor a saleable commodity and when that commodity is sold at a profit, he is entitled to a price high enough to be awarded on his investment and to obtain capital for future pictures.

We both can win . . . without stealing from the pockets of the other. Great attractions make heroes of both distributors and exhibitors. Great attractions sold on terms fair to those who produce them and fair to those who buy them will be found this year at



This advertisement, while dealing with a subject of industry-wide concern, is paid for by United Artists.